cINEMATHEQUE

SPRING 98

Super 8 Screening and Book Party

Steve Fagin's *TropiCola* with Cuban salsa party

A Tribute to the Life and Work of Christine Tamblyn

Insides Out: A Robert Frank Retrospective

Elisabeth Subrin with *Swallow and Shulie*

Cocktails in the Garden of Eden: Lynne Sachs and Lana Lin In Person

Under the Hollywood Sign: Shorts from LA

Kurt Kren Marathon and Pot Luck

Alain Tanner & John Berger's *The Middle of the World*

The Animal Other

J-L Godard's *Sauve Qui Peut (La Vie)*

Eric Saks with *Creosote*

Anie S8 Stanley with Girls' Ninety Night Out

Reading Outlet Videomakers: Adelstein and Orr In Person

Avant-garde Hungary: János Sugár In Person

Film Histories: Works About/By Vertov, Buñuel, Mekas, Snow

Canyon Cinema Night

Out of the Time Closet: The Long Form,
Works by Gottheim, Barnett, Wieland, Le Grice

Free Early Evening Experimental Shows

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Greetings Cinematheque Friends! Here at the Cinematheque we are feeling the beginnings of the millenial shifting of gears. As predicted, instead of two calendars for February through June, we have only one; our ever-faithful Director Steve Anker has temporarily moved to New York (to teach at Bard); our 50 program small gauge film and video series with the Museum of Modern Art in New York is finally ready to hit the screen; our staff is reconfiguring with the return of faces old (mine-more wrinkles) and new (Douglas Conrad's, our new Administrative Manager, just back from Budapest); and we are ready for an exciting Spring Season in spite of the usual scarce resources.

Aside from the reduced number of calendars and Steve Anker's absence from our offices but not our hearts, we have several items of good news. We have great new part-time helpers in the form of Ondine Kilker as publicity assistant, and Pablo de Ocampo as the most fabulous all-around intern. We have a great line-up of shows and in person screenings, with 3 mini-series in the form of

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co-presented with the San Francisco International Film Festival;

FilmStories

a series of films on filmmakers (Vertov, Bunuel, Snow, Mekas); and

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a series of long experimental films from the late 60s and 70s (by Barnett, Wieland, Gottheim, Le Grice).

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Please come to our shows and welcome our guests with us this spring, and tell your friends that in spite of the budget cuts and multiplexes, non-commercial, independent, avant-garde and personal cinema lives!

—**Irina Leimbacher** Acting Artistic Director

These words are being written from mid-winter New York City, where I've accepted a Visiting Professor stint at nearby Bard College for the Spring semester. In the mean time, Cinematheque activities will continue unabated in the able hands of Irina Leimbacher, Elise Hurwitz and Douglas Conrad, and our program continues with its familiar intensity.

My stay in New York coincides with the first installment (27 programs) of

Big As Life: An American History of 8mm Film

the ambitious series co-produced with the Museum of Modern Art. Seven years in the research and planning, it is co-curated by MoMA Associate Curator Jytte Jensen and myself, and is a project of which I am especially proud. The accompanying catalogue (see our publication list) will reach San Francisco in late February. As always, please consider becoming a Cinematheque Member if you are not one already, and make sure to check out our shows.

—**Steve Anker** Director

Wish list

There are always things that we need . . . in case you have any of the following, please contact us:

small refrigerator
functioning file cabinet
xerox machine
large worktable
computer networking cables
an apple computer,
scanner
zip drive
new books for our library
coffee maker for our Sunday shows . . .

Cinematheque On-Line

Yes, our calendar is on the Web, as part of FLICKER, the World Wide Web site for all kinds of info about avant-garde film and video. Just point your browser to http://www.sirius.com/~sstark and have fun surfing through all kinds of information about experimental film and its makers. Or access the Cinematheque calendar directly by going to http://www.sirius.com/~sstark/org/ctek/ctek.html

New Cinematheque Publications

Cinematograph 6: Special Issue on Small Gauge Film and Video ($15)
Edited by Albert Kilchesty and co-produced with The Museum of Modern Art to accompany the 50 program exhibition series **Big As Life: An American History of 8mm Film** Includes original essays by Jytte Jensen, Steve Anker, Albert Kilchesty, Fred Camper, Peggy Ahwesh, Nina Fonoroff, Kathy Geritz, Ross Lipman, Donna Cameron, Willie Varela, over two dozen filmmaker interviews, 125 filmographies, historical writings, stills and more. Available at our February 22 Super 8 Screening Party, or from our office.

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Indexed entries for over 300 films, videos and other media art works many of which are new or have been previously unavailable.

Writings of Gregory J. Markopoulos ($5)
Edited by John Mhiripiri and Kathy Geritz. Previously unpublished or out-of-print writings by one of America's pioneer personal/avant-garde filmmakers.

SPRING

Won't you join us?

For membership information, call our office
415.558.8129

EARLY EVENING EXPERIMENTAL

Sundays 5:30 pm

San Francisco Art Institute
Admission Free

Program 1: February 22

Prelude: Dog Star Man and *Window Water Baby Moving* by Stan Brakhage
Eaux D'Artifice by Kenneth Anger

Program 2: March 15

Common Loss by Doug Haynes
A Colour Box and *Trade Tattoo* by Len Lye
Recreation, A Man and His Dog Out for Air, Gulls & Buoys and *Fist Fight* by Robert Breer
Necromancy, The Subtle Flight of Birds and *Lun* by Steven Dye

Program 3: April 5

Vampyr by Carl Th. Dreyer

Program 4: April 19

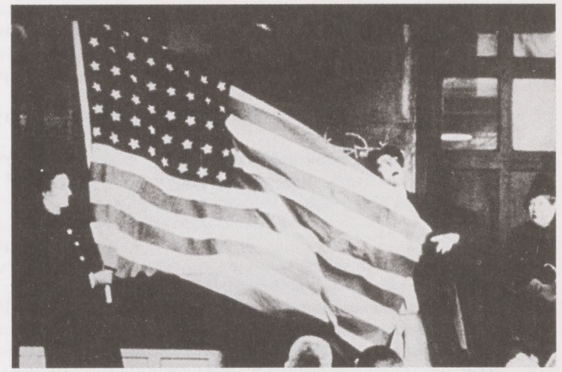
Ariel and *17 Reasons Why* by Nathaniel Dorsky
Devil's Canyon by Michael Mideke

The San Francisco Cinematheque now has over 230 Members, the largest number in our history. Our Spring Resolution is to get up to 250—won't you help us by becoming a member or giving a membership to a friend? If you come to 8 shows a year, you actually save on admissions as a member at the Individual, Family or Contributor level!

And we'll put every dollar on the screen!

Elisabeth Subrin *Shuffle* (February 26)

Ken Paul Rosenthal *Near Windows* (April 19)



Robert Frank *Pull My Daisy* (May 7)

The Animal Other (Mar 22)

SAN FRANCISCO
CINEMATHEQUE

480 Potrero Avenue San Francisco CA 94110
415.558.8129 **Voice** 415.558.0455 **Fax**

Non-Profit
Organization
U.S. Postage
PAID
Permit No. 12393
San Francisco, CA

ADDRESS CORRECTION REQUESTED

Director (On Leave)
Steve Anker

Acting Artistic Director
Irina Leimbacher

Interim Managing Director
Elise Hurwitz

Administrative Manager
Douglas Conrad

Board of Directors
Stefan Ferreira Clüver
Kerri Condron
Elise Hurwitz
Marina McDougall
Sandra Peters
Julia Segrove-Jaurigui
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Ondine Kilker

Interns/Volunteers
Christian Bruno
Pablo de Ocampo
Christine Lee
Christine Metropoulos

Design
Boon

COVER IMAGE: Anie S8 Stanley *Paradice* (April 9)

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts Yerba Buena Gardens.

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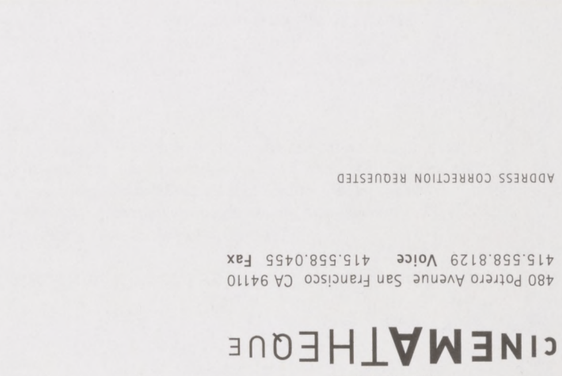
Ken Paul Rosenthal *Neon Windows* (April 19)



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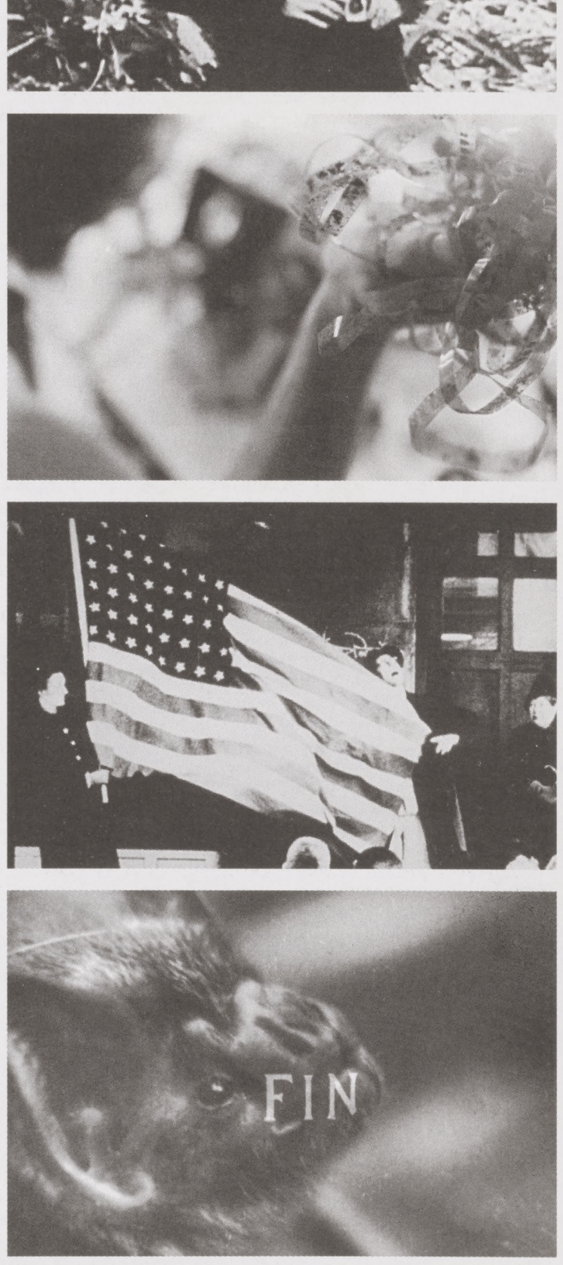

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Feb 19
Thursday 7:30pm
CENTER FOR THE ARTS

Films of Joyce Wieland

Introduced by Janis Crystal Lipzin
Art writer Lucy Lippard has said: "Joyce Wieland is one of those wild cards that saves the contemporary art world from its straight and narrow conformity to an institutionalized 'wildness.'" Her work spans a full range of media—including painting, drawing, print, assemblage, quilts, sculpture, experimental and feature film, and public art—and explores feminism, nationalism, ecology and psychological themes, to name a few. The provocative manner in which her films combine ironic humor with political consciousness and original aesthetic structures has brought her recognition in widely divergent circles. (JCL) Films include: *Solidarity, Water Sark, Dripping Water* (with Michael Snow), *Cat Food, Rat Life & Diet in North America* and the West Coast premiere of *Birds at Sunrise*. (More Wieland May 31!)

FREE EARLY EVENING EXPERIMENTAL @ 5:30, SEE OTHER SIDE

Feb 22
Sunday 7:30 pm
SAN FRANCISCO ART INSTITUTE

Big As Life: An American History of 8mm Films

Publication + Screening Party
Come celebrate the most comprehensive exhibition/survey of 8mm film and video ever assembled (curated by Steve Anker and Jytte Jensen of NY MoMA), which runs at The Museum of Modern Art in New York from February 1998 through December 1999. Our screening includes work by some of the Bay Area's most accomplished small gauge artists: *Kemia* and *Shadows of the Son* by silt, *Right Eye/Left Eye* by Janis Crystal Lipzin, *Crazy* by Scott Stark, *Pillow Talk* by Danny Plotnick and Laura Rosow, *Near Windows* by Ken Paul Rosenthal, *Don't Hang Up the Phone, I'm Freezing* by Stuart Sherman, *Waiting for X to Happen* by Jacalyn White, *Fragment* by Ellen Gaine, *Tootsies in Autumn* by Mike Kuchar, and *Uncle Evil* by George Kuchar, all included in the MoMA series. The accompanying catalog—including original essays and source materials by artists, critics, and other professionals in the field, as well as 125 complete 8mm filmographies—may be available at the screening!

Feb 26
Thursday 7:30pm
CENTER FOR THE ARTS

Swallow and *Shulie*: Recent Work by Elisabeth Subrin

Videomaker Elisabeth Subrin In Person
Boston videomaker Elisabeth Subrin joins us with a premiere of her new *Shulie*, a critical remake of a little known 1967 documentary portrait of a young Chicago art student who a few years later would become a notable figure in Second Wave feminism and author of the radical 1970 manifesto *The Dialectic of Sex*. The film, shot in Super 8, plays with the notion of document and explores the mythos of the late 60s with irony and humor. Preceded by her multiple award-winning *Swallow*, in which she shifts between 1st and 3rd person, child and adult voices, to narrate "her" story (a depressed, anorexic, overachieving girl in the midst of the Feminist Revolution) and problematize the myth of the stable identifiable self, the author, and biography.

Mar 1
Sunday 7:30 pm
SAN FRANCISCO ART INSTITUTE

Kurt Kren Reaches 50: Marathon Screening and Potluck

Filmmaker Kurt Kren In Person
Potluck at intermission, BRING FOOD! Drinks provided.
Austrian filmmaker Kurt Kren is one of the most influential pioneers of structuralist cinema, crafting films on the basis of the formal structures of sound and image. His work stretches across many fields—from the mathematics of scoring films with numbers and charts, to the grimy documentation of Otto Muehl and Gunter Brus' "Materialaktions" and the reflexive observation of nature and the world around him. This massive one night retrospective of Kren's work includes all of his 50 films—from *1/57: Versuch mit Synthetischem Ton* to his newest and fiftieth *50/96: Snapspots (for Bruce)*, as well as *TAUSENDJAHREKINO, Mama und Papa, Asyl* and *TV*.

Mar 5
Thursday 7:30pm
CENTER FOR THE ARTS

Christine Tamblyn: Digital Archives: 1976–1998
A Tribute to the Life and Work of Christine Tamblyn

Introduced by Margaret Morse, Minette Lehmann and Steve Fagin
Christine Tamblyn, a conceptual and new media artist and influential teacher at San Francisco State from 1986-1994, passed away on New Year's Day of breast cancer. Her life was her artistic medium in performance, writing and electronic media. This tribute explores her life/art, drawing on her interactive series on women: *I Love It, I Love It Not: Women and Technology* (with Marjorie Franklin and Paul Tomkins, 1993) and *Mistaken Identities* (1995) comparing the biographies of ten famous women, followed by a preview from the uncanny *Archival Quality*, a witty and innovative CD ROM in progress. The program concludes with selections from her video and performance archive and diaries.

Mar 8
Sunday 7:30 pm
SPECIAL LOCATION: CENTER FOR THE ARTS

Steve Fagin's *TropiCola* + Salsa Dance Party

Videomaker Steve Fagin In Person
Steve Fagin's video work has been featured at a retrospective at the Museum of Modern Art in New York and is the focal point of a recent book, *Talkin' With Your Mouth Full: Conversations with the Videos of Steve Fagin*. His new feature *TropiCola* was shot in Havana and San Francisco using Cuba's finest actors and San Francisco's own Fito Reynoso in a cameo performance. The picture ricochets in style from telenovela to verité to cabaret, all surrounded by the sounds of contemporary Cuban music. Salsa played hard, not soft. The picture tries to capture in its net that most elusive of butterflies: the present moment. Try to catch it yourself before it vanishes. On the web: http://sgva-serv1.ucsd/~sfagin/. Screening followed by an evening of live salsa at a nearby club. *Location to be announced.*

Mar 10
Tuesday 8pm
SPECIAL DAY, TIME AND LOCATION
KABUKI THEATER, 1881 POST ST.
CALL FESTIVAL HOTLINE TO CONFIRM DATE AND TIME 415.255.4300

Look Harder: Asian American Experimental Shorts

Curated by Valerie Soe, Presented in Association with the San Francisco International Asian American Film Festival
From the raw-edged to the poetic, a program of experimental shorts by Asian American film and video artists. Reworking home movies, found footage, Super 8, hand-processing, multimedia and the kitchen sink, these pieces run the gamut from intimate personal essays to astute social commentary. Work screened: *Seven Scenes* by Miya Suzuki; *Look Harder* by Stuart Gaffney; *here, there, somewhere* by Lawan Jirasuradej; *Myself, Portrait* by Christine Lee; *Looking for Wendy* by Kimberly SaRee Tomes; *Pre-Menstrual Spotting* by Machiko Saito; *Mommy, What's Wrong?* by Anita Chang; *Letters to a Stranger* by Ray Wang.

Mar 12
Thursday 7:30pm
CENTER FOR THE ARTS

Cocktails in the Garden of Eden: Lilith and Jane Bowles

Filmmakers Lynne Sachs and Lana Lin In Person
Lynn Sachs' *A Biography of Lilith* interweaves mystical texts with interviews and poetry to update the creation myth in this story of the first woman and for some, the first feminist. Lilith's betrayal and vow of revenge is recast as a modern tale with present-day Lilith musing on a life that has included giving up a baby and work as a bar dancer. Writer Jane Bowles is the subject of Lana Lin's *Almost the Cocktail Hour* which uses fact, fantasy and fiction to depict a woman whose urge to write is crippled by self-doubt and whose lesbian affairs and bohemian life with her husband Paul gained her a cult following. Bowles is seen through the eyes of a woman whose search for her grave transforms into a search for self-definition.

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Mar 15
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Alain Tanner and John Berger's *The Middle of the World* (+ Wilson's *Tensile*)

The Middle of the World is one of several screen collaborations between Swiss filmmaker Alain Tanner (*Jonas Will be 25 in the Year Two Thousand, In the White City*) and English critic, novelist and poet John Berger (*Ways of Seeing, Pig Earth*). Tracing the trajectory of a love affair between a Swiss politician and an Italian immigrant working as a waitress, the elegantly structured story is ruptured by a series of meditations on the nature of time and change, and it has been described as "one of the few convincing, truly modern treatises on the nature of love, but a love not divorced from the contexts of politics, class and geography" (PFA). Preceded by *Tensile* (1995), a short silent film by Mark Wilson.

Mar 19
Thursday 7:30pm
CENTER FOR THE ARTS

Reading Outlet Videomakers: Two for the Price of One

Film/Videomakers Gary Adelstein and Jerry Orr In Person
Gary Adelstein and Jerry Orr have been making personal/experimental films since the early 1970s. In 1975, along with Jerry Tartaglia they co-founded Berks Filmmakers Inc., which is still functioning today as a showcase for experimental film and video. Both artists have worked extensively in Super 8 film. Orr often utilized rephotography and Adelstein the JK printer for image modification. They see their more recent video—shot in Hi 8 and/or Super 8 film and reworked through consumer video processing equipment—as a natural evolution of their earlier aesthetic concerns. Works shown include: *Oley, Waterscape, Witchway* and *Der Tod und das Madchen* by Gary Adelstein; *Shrines, Mother's Day, Eclipse and Wizard of Oz: A Metaphysical Dream* by Jerry Orr.

Mar 22
Sunday 7:30 pm
SAN FRANCISCO ART INSTITUTE

The Animal Other

Curated and Presented by Marina McDougall and Gail Wight
This historical survey of short films examines the complex ways in which we humans relate to our fellow animals, whether as taxidermed artifact, laboratory specimen, zoological wonder, meat, fable, or beloved pet. Films include: *Elephant Electrocution* (1903) by Thomas Edison; *The Voice of the Nightingale* by Ladislas Starevich (1923); *A Summer Saga* by Arne Sucksdorff (1941); *Le Vampire* by Jean Painlevé (1945); *Blood of the Beasts* by Georges Franju (1949); *Ant City* by Moss and Thelma Schnee (1951); *Microcultural Incidents in Ten Zoos* (1968); and *Mongreloid* by George Kuchar (1978). (Note: "Fauna on Film", Conversation with Mark Dion and Marina McDougall, Sun., April 5 at 4 pm, Headlands Center for the Arts)

Mar 26
Thursday 7:30pm
CENTER FOR THE ARTS

Jean-Luc Godard's *Every Man for Himself* (+ Stark's *Noema*)

Paul Godard is a tv producer; Denise, his lover, wants to leave him; and Isabelle (Huppert) is a self-possessed prostitute who crosses paths with each of them. Considered one of Godard's more accessible films, *Sauve Qui Peut (La Vie)*—translated into English as *Every Man for Himself*—is an engrossing elliptical narrative with a complex subtext on sexual difference, women's speech, media as prostitution, and the failure of a controlling male gaze. Witty and beautiful, the film features a cameo non-appearance by Marguerite Duras (who refuses to enter screenspace) and a fascinating play with sound-image relationships. Preceded by Scott Stark's *Noema* (1998) in which "pornographic videos are mined for the unerotic moments between events; the mechanisms of repositioning become furtive searches for meaning within their own blandness." (SS)

Mar 29
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Under the Hollywood Sign: New Films and Videos from LA

Curated by Thom Andersen of LA Filmforum
Presented in Conjunction with the Exhibit *California Suite: New Art from LA* in the Walter/McBean Gallery of the San Francisco Art Institute.
Film artists in Los Angeles are buried but not yet dead. There's not much of a film community between Hollywood and the galleries, but there aren't real communities of any kind in LA. So anything worth making will have a polemical edge; this is no time for lyricism or abstraction. Jon Gary's *Watts Super Sista Girl* deftly conflates the most persistent clichés about life in the black ghettos of LA; William E. Jones' *Other Families* is an intelligent guide to the politics of "family values" and its contradictions; Sharon Lockhart's *Khalil, Shaun, A Women Under the Influence* is a series of unsettling silent portraits alluding to filmic illusion; Britta Sjogren's *A Small Domain* is a miraculous film about a 95-year-old kleptomaniac; and *When it Rains*, an apparently casual parable about a community falling apart and coming together, is one of Charles Burnett's (*Killer of Sheep, Nightjohn*) finest films. (TA)

Apr 2
Thursday 7:30pm
CENTER FOR THE ARTS

Creosote and Other Pieces by Eric Saks

Videomaker Eric Saks In Person
Eric Saks' newest work *Creosote* combines the true story of a young boy lost on a Boy Scout camping trip and the life of St. Francis, the 13th century 'hippie saint', to create a unique vision of individuality and modern spirituality. Told through meditative voice-overs and Retablo-like intertitles, *Creosote* presents a visceral religious experience with stop-frame animation and puppetry techniques reminiscent of religious pamphlets. Also shown will be *Touch Tone*, a diary structured around an elongated phone-sex call to illuminate late capitalism and the nostalgic commodification of culture, and *Straight Talk About Deserts*, an ongoing animated serial about a young man growing up as a runaway drifter.

FREE EARLY EVENING EXPERIMENTAL @ 5:30, SEE OTHER SIDE

Apr 5
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Avant-Garde from Hungary: János Sugár

János Sugár In Person
János Sugár 's conceptual and avant-garde work spans the range of performance art, installation, opera, film and video. Since 1984 he has been exhibiting work in both national and international showcases, and he recently completed an Artlink Residency at the Cleveland Institute of Art. Between 1990 and 1995, he served as a board member of the Belá Belázs Studios in Budapest, and he is currently a lecturer at the Intermedia Department of the Hungarian Academy of Fine Art. We will screen a selection of his work: shorts *Tweedle* and *Ambiguous Window*, the longer *Camera In Trouble* and the video opera on the technology of video *Immortal Culprits*.

Apr 9
Thursday 7:30pm
CENTER FOR THE ARTS

Girls' Ninety Night Out: Anie S8 Stanley and Guests

Filmmaker Anie S8 Stanley In Person
Postmodern Super 8 is to women, as S8 was to the 70s. In tonight's program, a detour from posh 90s filmmaking, the 'splicing circle' discourse is on uninhibited sexuality (male dominated in the past with Super 8 porn and home movies). The dialogue of female hand to trigger is always evident: these women have stopped 'gazing,' and have put on the welding goggles. Some of us still take a gamble with splices to keep our integrity and aesthetic in the creative process; we are pioneers in a boy's club of underground and experimental film. (AS). Curated by Anie Stanley; works by Anie Stanley, Patty Chang, Tessa Hughes-Freeland and Holly Adams, Jane Gang, Martha Colburn, Teri Rice and Candyland Productions.

Apr 12
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Warhol Re-Discoveries: *Screen Test # 2* and *Restaurant*

The restoration of Andy Warhol's films is finally recommencing, and tonight's program includes two never before shown on the West Coast: *Screen Test #2* (1965, 66 minutes) was one of Warhol's earliest sound films and preceded such gems as *Poor Little Rich Girl* and *Vinyl*; it stars Ronald Tavel and Mario Montez. *Restaurant* (1965, 33 minutes), not to be confused with the later *Nude Restaurant*, features Edie Sedgwick and Ondine.

Apr 16
Thursday 7:30pm
CENTER FOR THE ARTS

Raoul Peck: From Haiti to Zaire to Belgium and Back

Essay, documentary and feature filmmaker Raoul Peck is now the Culture Minister of Haiti. A Haitian who grew up in Zaire during the tumultuous years of African independence, studied filmmaking in Brussels, and now lives in Haiti, Peck is a unique voice in the cinema of the African diaspora. Using archival footage, home movies, and contemporary interviews, *Lumumba: Death of a Prophet* is a powerful portrait of visionary leader Patrice Lumumba, a meditation on colonial and post-colonial history in the filmic tradition of Chris Marker, and an exploration of how any image represses the multiple stories surrounding it. *Desounen—Dialogue With Death* (1994), journeys through rural Haiti to portray the lives and daily struggles—with hunger, deforestation, and death—of those who survive in the midst of political and economic uncertainty.

FREE EARLY EVENING EXPERIMENTAL @ 5:30, SEE OTHER SIDE

Apr 19
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Dancing With/In the Eye: New Work by Hernandez and Rosenthal

Filmmakers Al Hernandez and Ken Paul Rosenthal In Person
Hernandez and Rosenthal's Super 8mm works navigate, penetrate, and celebrate a lyrical and fractured interplay of natural, urban, and emulsive worlds. Al's films—*Jump Fence*, in which a suburban backyard becomes a dreamscape for the genesis of a new self, *That Mission Rising*, and *Good Medicine*—are surreal explorations into personal and planetary identity conveyed through dramatic camera movement and dance. KPR's films include *Near Windows*, a time-lapsed tapestry of light, unsuspecting neighbors, and street drama; *Blackbirds*, a meditation on the impermanent nature of violence on TV; and *Flow*, a collage of celluloid cut-outs and weathered surfaces, a torrential ode to H20. (KPR)

Apr 23–May 7

41st San Francisco International Film Festival

DAYS, TIMES & LOCATIONS TO BE ANNOUNCED
This year the Cinematheque's co-presentations with the 41st San Francisco International Film Festival include a six-part retrospective of the work of Robert Frank as well as a program of experimental work, following last year's successful 'Phantom Cinema'. Complete information about the programs, including dates and showtimes, will be available after April 2 in the SFIFF Program Guide, MiniGuide and the SFIFF website www.sfiff.org. *Cinematheque members will receive a special mailing with program details in early April.*

Insides Out: Robert Frank's Moving Images
A Six-Part Retrospective of the Work of Robert Frank

In 1959, the same year that his seminal book of documentary photographs *The Americans* was published in the U.S., Robert Frank began his "move away from the single image" into the realm of film and video. This year he will be honored with the Golden Gate Persistence of Vision Award at the 41st San Francisco International Film Festival, which will screen the re-edited and restored print of *Me and My Brother, Cocksucker Blues*, and a program of shorts including the 1997 *Flamingo*. In conjunction with SFIFF's tribute to Frank, the Cinematheque will present 3 more programs from his body of work, which now includes 21 eclectic films and videos, spans 4 decades and crisscrosses the genres of fiction, documentary and autobiography.

Beginning with his early Beat narrative *Pull My Daisy* (featuring Ginsburg and voiceover by Kerouac), Frank's work playfully or mournfully challenges cinema's conventions of narrative, of fixed meaning, of the notion of the image as a repository of truth and a means of capturing time. His personal films are remarkable for their dogged, uncompromising confrontation with the fragility and perplexity of life, coupled with a lucid and pessimistic concern for the world around us. Most of Frank's work—whether in the realm of the fictional, the personal, the document or his own idiosyncratic mix—provoke and unsettle with a baring of the soul possible only in images meant to move.

May 1
SPECIAL DAY
Friday 7:30pm
SAN FRANCISCO ART INSTITUTE

Robert Frank In Person (Tentative: Call us to confirm)
Self-Reflections:

Conversations in Vermont (1969); *About Me: A Musical* (1971); *Life Dances On . . .* (1980)

May 7
Thursday 7:30pm
CENTER FOR THE ARTS

Early Fictions:

Pull My Daisy (1959); *OK End Here* (1963); *Keep Busy* (1975)

May 10
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Documents and More:

Liferaft Earth (1969); *This Song for Jack* (1983); *Hunter* (1989)

Jun 11
Thursday 7:30pm
CENTER FOR THE ARTS

Canyon Cinema Night

Presented in Association With Canyon Cinema
Canyon Cinema is alive and well, in spite of the NEA! Tonight's screening of recently acquired films from the overflowing shelves of San Francisco's Canyon Cinema, one of the country's premiere distributors of independent and experimental film, will be followed by a dialogue with Canyon Director Dominic Angerame on the current state of experimental film distribution and Canyon Cinema's new directions and strategies following its recent de-funding by the NEA. Short works by Charlotte Pryce, Louise Bourque, Stan Brakhage, and other local and non local makers, possibly including some of Canyon's recent 35mm acquisitions.

FilmStories: Filmmakers on Film

THURSDAYS @ CENTER FOR THE ARTS
These four consecutive Thursday programs include films about and/or by some of the most important directors in the history of cinema: Dziga Vertov, Luis Buñuel, Jonas Mekas, and Michael Snow. The first two programs are double features with recent documentaries followed by rarely screened major works; the second two are films by and about major figures in the world of experimental film.

May 14
Thursday 7:30pm
CENTER FOR THE ARTS

FilmStories 1: Dziga Vertov + *Three Songs of Lenin*

In the Land of Cinema Veterans: A Film Expedition around Dziga Vertov is a combination travelogue/documentary portrait of this great master of Soviet cinema who left an indelible mark on film history with his passionate revolutionary manifestos and films such as *Man With a Movie Camera* and *Enthusiasm*. Thomas Tode and Ale Muñoz use their camera to explore contemporary Moscow and find those who remember Vertov—including his cameraman, Tolchan—while simultaneously tracing the path of Vertov's career from the early 20s to his isolation under Stalin and death in the 50s. Followed at 9 pm by *Three Songs of Lenin*, Vertov's rarely screened 1934 lyrical masterpiece about the effect of Lenin's life and teaching on the women of Central Asia.

May 21
Thursday 7:30pm
CENTER FOR THE ARTS

FilmStories 2: Bunuel in Mexico + *Nazarin*

When Buñuel was fired from his job supervising the Spanish versions of Warner Bros. films in 1946, he left Hollywood for Mexico, where he began a fruitful phase of his career, making 21 films from 1946 to 1965. In *A Mexican Buñuel*, Emilio Maillé finds many of Buñuel's friends and collaborators during this remarkable period in a portrait full of reminiscences and anecdotes told by Buñuel's wife Jeanne, the actor who played Jaibo in *Los Olvidados*, and the peasant who rented out his land for *Simon of the Desert*, among many others. Followed at 8:30 by *Nazarin* (1958), one of Buñuel's own Mexican favorites, the story of a Christ-among-sinners whose good intentions run afoul, and who must ultimately face his own humanness in the sensual and sordid world around him.

May 28
Thursday 7:30pm
CENTER FOR THE ARTS

FilmStories 3: Jonas Mekas' *Birth of a Nation*

Mekas, "raving maniac of the cinema", filmmaker, advocate, and founder of New York's Anthology Film Archive, creates his own history of cinema in this impressionistic encyclopedia of 160 portraits of independent fimmakers and film activists shot between 1955 and 1996. This journey across the memory of film includes encounters with Langlois, Rossellini, Frank, Ana Karina, Warhol, Richter, Brakhage, Akerman and others. "Why *Birth of a Nation*? Because film independents IS a nation in itself. We are surrounded by a commercial cinema Nation in the same way as the indigenous people of the United States or of any other country are surrounded by the Ruling Powers. We are the invisible, but essential nation of cinema. We are the cinema." (JM)

Jun 4
Thursday 7:30pm
CENTER FOR THE ARTS

FilmStories 4: Carl Brown on Michael Snow in *Brownsnow + See You Later*

A fascinating combination of two artistic visions, *Brownsnow* is an expressionistic documentary on Michael Snow (*Wavelength, La Region Centrale*), one of the seminal figures of North American avant garde film as well as internationally recognized sculptor, painter, photographer and musician. The film is a melding of Canadian filmmaker and photographer Carl Brown's rich manipulation of the photographic image with the fundamental concepts of Michael Snow's vision. Brown situates the key commentators on Snow's artwork in various dramatic Canadian landscapes, and employs photographic chemistry to create textures and rhythms that vary across each scene and from frame to frame like an abstract expressionist painting in motion. Followed by Snow's beautiful 18 minute *See You Later/Au Revoir*.

Out of the Time Closet, 1969-1977: The Long Form

SUNDAYS @ SAN FRANCISCO ART INSTITUTE
The 1970s was a richly productive period for avant-garde filmmaking—yielding several major works of extraordinary scope and complexity—yet all but few remain little-known to this day. These four Sunday programs each include long films which represent mature and distinctive cinematic expressions from key figures of those years.

May 17
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Out of the Time Closet 1: Larry Gottheim

Mouches Volantes (Elective Affinities II) (1976) & *Barn Rushes* (1971). "Gottheim's cinema is a quest of origins. The films elaborate a response to the fictions of our world, the construction of images and sounds, the repeating cycles of life and nature." (John Hanhardt) *Mouches Volantes* is the second part of a four-film series.

May 31
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Out of the Time Closet 2: Joyce Wieland

La Raison Avant La Passion (1968-69) & *Hand Tinting* (1967). "*La Raison . . .* is Joyce Wieland's major film so far" (P. Adams Sitney), an ode to and critique of Canada as seen through a cross-country trip. *La Raison . . .* is ". . . about the pain and joy of living in a very large space: in fact, in a continent." (Hollis Frampton)

Jun 7
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Out of the Time Closet 3: Daniel Barnett

White Heart (1975) & *Popular Songs* (1979). *White Heart* "introduces a new type of structuring in film . . . The film is like a series of sores, sometimes healed over, sometimes left exposed; sometimes humorous, like a scraped knee, and sometimes shattering, like a broken and disassembled brain." (DB)

Jun 14
Sunday 7:30pm
SAN FRANCISCO ART INSTITUTE

Out of the Time Closet 4: Malcolm Le Grice

Blackbird Descending (Tense Alignment) (1977) & *After Lumiere—L'Arroseur Arrosé* (1974). Le Grice is author of *Abstract Film and Beyond* and was principal theorist of the the English Materialist film movement of the 1970's. "Like poet Wallace Stevens, Le Grice gives us thirteen ways of looking at a blackbird with fresh eyes." (Ken Wlaschin)

CINEMATHEQUE

Thursdays @ Yerba Buena Center for the Arts 701 Mission at Third **Sundays @ San Francisco Art Institute** 800 Chestnut Street **Admission:** $7 general $3.50 members, students, seniors and disabled
Unless otherwise noted, all shows begin at 7:30 pm For more information please call 415.558.8129